

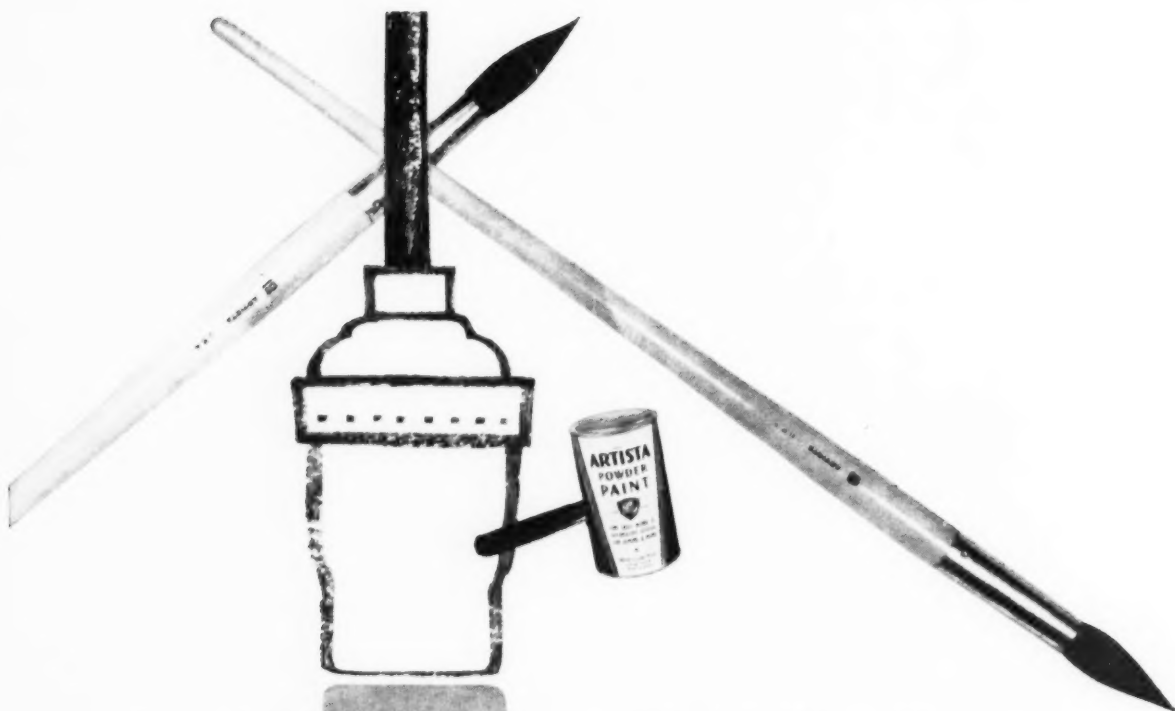
SCHOOL ARTS

MARCH 1981



SIXTY CENTS

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SCHOOL ARTS

the art education magazine

VOLUME 53, NUMBER 7

MARCH 1954

Art and Community Living

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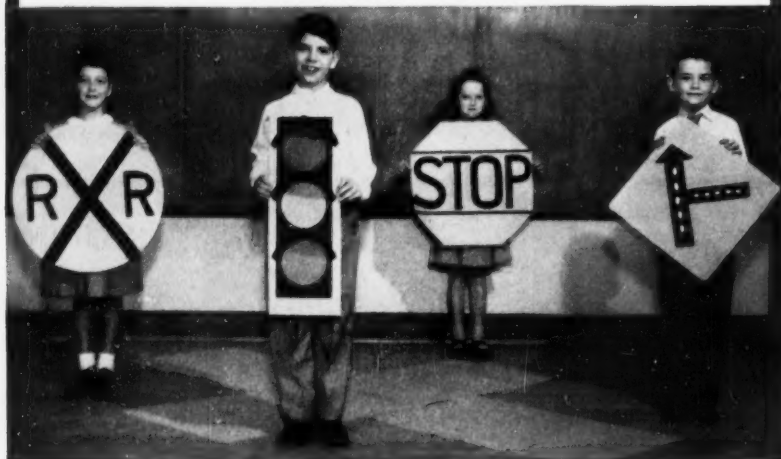
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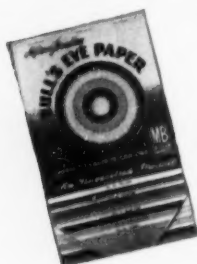
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NEWS DIGEST

NAEA Meets in Cleveland in 1955.

The National Art Education Association will meet for its next biennial convention at the Hotel Statler, Cleveland, April 11-16, 1955.

State Organizations Join EAA.

Four state art organizations have recently affiliated with the Eastern Arts Association. They are the Connecticut Art Association, Massachusetts Art Teachers Federation, New Jersey Art Education Association, and the Pennsylvania Art Education Association. As a result of recent changes in the Eastern Arts Association constitution, the affiliated state organizations may elect representatives on the Council. Members of the state associations will now have available for their use the many services offered by Eastern Arts, and each organization is strengthened by this action.

New York State Meeting.

The annual convention of the New York State Art Teachers Association will be held in the Hotel Seneca, Rochester, on April 30 and May 1. Taking advantage of the fact that Rochester is the world center for the manufacture of films and other visualizing equipment, the committee is building the program around "Art as Visual Communication."

Belle Boas Lives in Her Students.

Friends and former students of Belle Boas mourn her recent death. Yet, she did not really pass away, for she lives on in the thousands of students who were inspired by her dynamic teaching. As director of art at the Horace Mann School, as professor at Teachers College, and more recently as director of education at the Baltimore Museum of Art, her gracious manner and kindly spirit touched all who knew her. As an author and teacher she stood far above most of her contemporaries. A giant oak has fallen, but her strength and spirit give faith and courage to all those who teach art today.

Belle Boas



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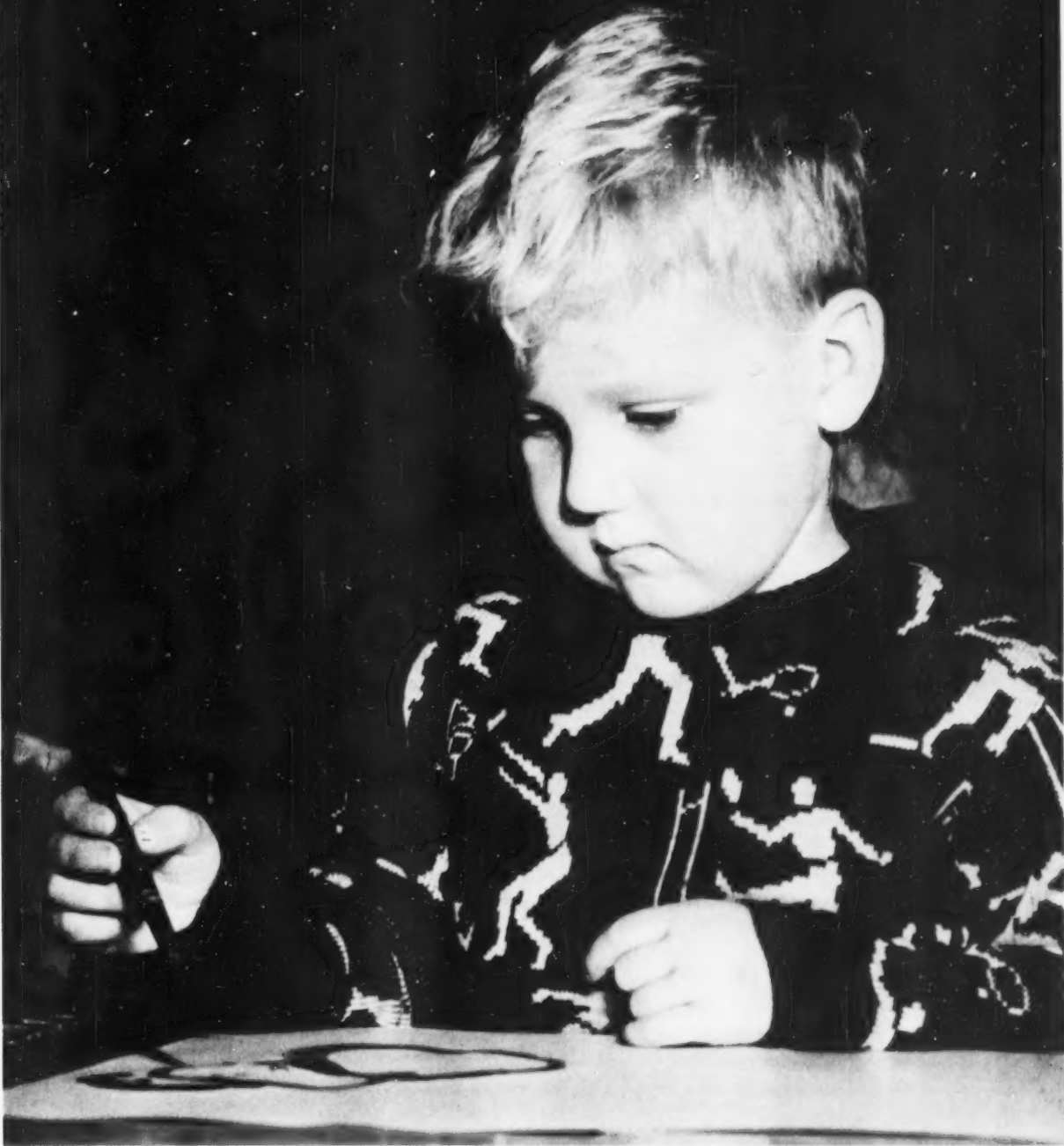
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Like other alert museums, the Worcester Art Museum has an educational program including special art classes for children.

ART TEACHERS AND PSYCHOLOGY

When considered in relation to other data, the art work of children often reveals the inner world of emotions and attitudes, but serious interpretation should be given only by experienced psychologists.

LILIAN MOULD

WITH A SERIES OF PHOTOGRAPHS BY DEWEY EKDAHL

These illustrations, showing the expressions of a six-year-old child as he draws, were selected from a series of forty-five photographs made by Dewey Ekdahl, an art education student. Although the child knew that the photographs were being taken, he was well acquainted with the photographer and soon became so absorbed with what he was drawing that he forgot all about the camera. Jimmy is a normal, alert child, and talked of his interests in space ships, trains, boats, and animals as he made his drawings. The photographs show three stages, a preliminary discussion period, a work period, and a final period when the child discussed the drawing he had made. Because, in this case, the photographer was the art teacher he was able to record the child's expressions in a natural manner as they occurred. Certainly these illustrations show that there is more to a child's drawing than what goes on the paper, and it would be wrong to evaluate the drawing without regard to the child himself.



The relation between art and psychology is a close one for we are beginning to realize that art productions are as revealing of the inner world of emotions and attitudes as behavior itself. Indeed, after long study and observation, psychologists are beginning to use spontaneous drawings, paintings, clay productions not only in diagnostic work, but also as a means of helping people to become aware of their own feelings and thoughts, some of which are so deeply buried that they are unknown to the person himself. Does this mean then that the art teacher must become a psychologist? Not at all! She has a legitimate function to perform as art teacher. In order to make her contribution in this capacity she may, in fact, must, utilize with discrimination and good sense what psychologists have discovered in their study of art, and particularly the art of children. But she must not lose sight of her primary purpose. Let us talk briefly about what that purpose is.



Social scientists, philosophers, cultural anthropologists, religious leaders are now verbalizing what the artist intuitively understood and expressed in his art soon after the turn of the century: that our culture is oriented to material values, the world of things, with overemphasis on thinking, and neglects the intangibles such as relationships with others, awareness of emotions and feelings, and their importance in determining behavior and goals. To progress to higher levels, to be creatively productive, a culture must draw on both aspects, must find a working balance in which both are utilized. Psychology, through its study of the pathological in the individual, finds that overemphasis of either aspect leads to sterile, barren lives, or to break-downs in functioning.



The art teacher finds in psychology's teaching the verification of her personal conviction that the need for beauty, to develop sensitivity to the environment, and to express feelings and thoughts through plastic media or other means are essential to a well-balanced life. She need not feel apologetic about her work, nor should she accept the all-too-prevalent feeling that art education is a "frill" to be



added to the curriculum if and when the "fundamentals" have been provided for. Through her continuing efforts to meet them, she is pioneering on a cultural frontier as essential to the growth of the nation as the exploration of unknown territories in the preceding century.

The art teacher who is creative and enjoys working with children has a special relation to them, and a special responsibility. By virtue of her own sensitivity, and the fact that in the art period often an informal atmosphere prevails in which children can be more spontaneous, she has an unusual opportunity to observe them, and to understand and influence them. Here again she may turn to psychological findings to help her. It is an accepted fact now that art (meant now in its narrower sense of the process of working with various plastic media) is not limited to reproducing the appearance of objects found in the external world. It may also be the expression of one's feelings about them, or it may be a mingling of the two. Long and intensive study of children has revealed that for many years, the inner world and the outer world are mingled so closely that often the child is not certain of the differences between them. Only through the full experiencing of each can they be distinguished: joy, anger, pity, sorrow, curiosity, love, and hate as his own feelings; and, in the external world, the response to bright colors and muted ones, rough and smooth textures, harsh and pleasing sounds. These feelings do not have to be acted out directly; by the age of five most children are able to express them through language or art.

The art teacher is often the person best suited at school to help him to experience these more fully, with growing awareness and comprehension. To insist that the child devote the art period or use art materials only to "copy" cuts him off from the opportunity to explore the inner world and makes him feel that his dimly perceived feelings are prohibited, not acceptable, perhaps even bad. This is especially true at the earlier levels of development where the child is still learning to experience his emotions without acting upon them; he needs much skillful guidance in learning how to express them in socially acceptable ways—through language and art. It is important for the art teacher to know how children characteristically express themselves and their reactions to the environment, at various age levels. The work of psychologists such as Eng, Griffiths, Alschuler and Hattwick, and such psychologically oriented studies as those of Lowenfeld and Read will be of great value in understanding what her children produce spontaneously, and in guiding them to the next level. For the teacher who wishes to explore this further, or refresh her memory, the

titles of the above-mentioned works have been listed at the end of this article.

Understanding of, and familiarity with, what children produce at varying age levels is important also in determining what is so far deviant as to call for special attention and help. One thinks of the child who persists in drawing just one type of picture; the child who consistently utilizes only one small area of the paper; whose clay work is minute and "picky"; who prefers to cover the easel paper with solid masses of color when nursery school is long past; who invariably uses black, or muddy colors; whose subject matter is consistently morbid or hostile in nature. The art teacher would be forsaking her legitimate function, however, if, on the basis of these productions, she attempted to counsel the child or his parents as to what seem to be his problems. She will, instead, recognize that the child is blocked in the normal utilization of color and form, and will refer the child to the psychologist or initiate the process of referral by the classroom teacher or school nurse. The psychologist, it is true, uses the child's art production as a means of understanding the child; but other techniques are used, as well. Human nature is too complex to be understood through just one technique, even though it be as rich a one as art.

The art teacher has a very definite relation to psychology, for it can strengthen and enrich her contribution. She must be aware of the twofold value of art: as a means of enriching the life of the individual and the culture, and as a means of understanding the inner world. Her primary concern is the former, and it is in this area that her contribution to children and to society is essential.

The following significant books in this area are recommended for additional study: "Painting and Personality" by Rose Alschuler and La Berta Hattwick, Volume One, University of Chicago Press, Chicago, 1947; "The Psychology of Children's Drawings" by Hilda Eng, H. Stafford Hatfield, New York, 1931; "A Study of Imagination in Childhood" by Ruth Griffiths, Kegal Paul, Trench, Trubner and Company, London, 1935; "Creative and Mental Growth" by Viktor Lowenfeld, Macmillan Company, New York, 1947; and "Education Through Art" by Herbert Read, Pantheon Books, 1945.

Lilian Mould is staff psychologist for the New York State Child Guidance Clinic, Binghamton, New York, and is a former elementary schoolteacher. Dewey Ekdahl, who made the accompanying photographs, is a senior in the art education division, State University College for Teachers at Buffalo.

Are you taking advantage of the new index plan?
Beginning with the September 1953 issue, the main articles in School Arts have been printed in sequence, usually on an even number of pages so that they may be removed and filed

without destroying other articles. The printed index tab makes it possible to file the articles without even an index folder. If you just can't bear to cut up your School Arts why not consider an extra subscription for that purpose?

ARNE W. RANDALL

Art, like religion, should help promote richer and fuller lives for people of all ages. It is no more logical to restrict it to art museums, studios, and classrooms than to confine religion to the Sabbath.

Art in home and community life

Art in any community in a democracy is an expression of experience in living. Only as people take an active interest in the many phases of community life will they become aware of what kind of expression is or is not desirable. Adults and youth can, for example, recognize the differences between impractical and functional design and how to improve things for themselves. Each generation can avoid repeating many of the mistakes made by their predecessors.

No people are in a better position to organize the direction and research of community planning than the school and the teachers if they are appropriately trained. They should be encouraged to a greater degree to take more active part in retaining a continuous program of improved living conditions.

There is a new national trend appearing on the horizon which will have a tremendous and vitalizing effect on art education. This is the trend toward getting recreation and

Weaving is one of many crafts which have brought fame and added income to mountain folk of the southern highlands region.



THREE LIONS



An elderly lady practices craft at New Brunswick, Canada. Homecrafts have become full-time occupations for many here.



Dorothy Leibes, right, outstanding textile designer and weaver, discusses weaving materials. Below, parents and students consider the use of a simple cardboard loom with patrons of the Intermountain School, Brigham City, Utah.



relaxation by using the hands instead of constantly looking at television or hurrying off to baseball, football, and basketball games. Art education is sure to be influenced by this new movement. It is important that art educators be in a position to accept the challenge. According to the American Magazine for October, 1953: "Figures show that, in the last five years, while attendance at 'spectator' sports such as professional baseball, football and boxing has dropped drastically, more and more wallpaper, paint, tools, lumber, and even plumbing supplies are being sold direct to householders."

Reader's Digest, October 1953, reported that: "Professional painters are no more numerous today, yet paint sales have grown by nearly fifty per cent. Somebody is slapping on all that paint and the people in the business have no doubt who it is: the householders themselves." An article in the same magazine for December 1953 stated that: "The multiplying of the amateur artisan has led manufacturers to bring out more and more products especially intended for home use by non-experts. Painting is just one field that has been particularly adapted for the homeowner. Big sellers in resilient floorings now are those in tile form: small squares of asphalt, plastic, linoleum, cork, rubber or wood. The big sheets were hard for the beginner to handle. There is even carpeting in tile form." An avalanche of creative activity has started and is gaining momentum. People are no longer content with certain types of vicarious spectator participation, especially if they have discovered the thrill of doing and the satisfaction derived from using their hands.

How will this affect the community life of the average citizen? Look at some facts. For the first time since our population migrated into the cities has "Mr. Average Man" viewed himself as a person capable of performing and enjoying many of the tasks about the home. The new dignity placed on activities heretofore considered menial is performing miracles. Men are discussing the fine points of broiling a steak, the type of fabric that is most appropriate for upholstery, the new materials available for home construction. More sewing machines are in use today in America than at any other time in history. It is good for young people today to be made aware of the art experiences which exist in all phases of home and community living. Along with their parents, they can learn, and all the family together can derive pleasure in doing many of the creative jobs about the home.

This field of activity lies not in the home alone, but in the entire community. A community reflects the standards of its people. Problems to be solved and needs to be filled must be accomplished by cooperative and interested groups working together to express ideals. A slum district may need to be cleaned or torn down. The city may need more parks, playgrounds, and recreational facilities for its children. A large garbage dump may be an eyesore. Perhaps the highways are inadequate and the streets poorly paved. A partially-burned building may need to be re-

placed by a new library. There is no end to the community situations that call for creative thinking and the work of eager hands. Even the community itself may need to be decentralized into suburban and parklike neighborhoods.

Homes are built not only for the people who live in them, they are built for all citizens in the community. Since each home is a part of the community, all the people together may need to decide on the best and most durable construction for them in relation to the entire community. All citizens should understand the advantages and limitations of the many new building materials. Only as customers become aware of the best possible use of materials within the limits of family budget, will better homes and community conditions result.

Through the use of films, slides, books, speakers, television, exhibits, visits to homes, industries, and other communities, teachers can raise standards for the community. Art consultants as well as other teachers can help improve community services. All children are involved. The first grader's world is much smaller than that of the high school student, yet he has a most important share in the parks,

recreational facilities, libraries, schools and museums. In preparing for their responsibilities, the younger children can begin to participate early in simple projects such as selecting classroom colors, discussing landscape needs, and studying streets, rivers, highways, and towns. It is within the realm of possibility for virtually every child and teacher to find some portion of the school that needs decoration and improvement. For example, the old pictures in the classroom, corridors as well as the principal's office, can be replaced with children's art work. There are countless creative ideas which would greatly improve the appearance of an old school building.

The demand for community art activities is demonstrated in a number of different ways and in various fields of the fine arts. Attendance at concerts has increased by leaps and bounds. The sale of musical instruments is noticeably higher while the amateur little theaters and summer playhouses seem to be springing up everywhere. Attendance at museums and galleries each year exceeds the previous ones. Summer camps of all types are attracting greater numbers of people than ever before. In many parts of the country,

A craftsman working at the potter's wheel in Nova Scotia, where craft products have become an important economic factor.





AUTHENTICATED NEWS

Hand-thrown pottery from Nova Scotia, Canada, another center where there has been an important revival of the handcrafts.

schools are acquiring camp sites for extended school services. The armed forces have recognized the arts and crafts program as having recreational as well as therapeutic values. One of the best means of escape of over-urbanization is the attendance at national parks. Mass weekend and summer exodus from the large cities is proof of the return to nature. It also accounts for the sale of fishing gear, boating, skiing, and other seasonal sports equipment.

In spite of the popularity of television, the sale of radios continues to gain and exceed that of television. Some believe this is due to the fact that the listener is free to do something with his hands while listening to the radio; television makes greater demands on the viewer's attention.

School children of today have the problem of reconstructing tomorrow's world. Young people are beginning to

know their responsibilities and to prepare to meet this challenge. Their increasing interest and satisfaction in the creative activities and services of the home and the community together point toward a new future. In that new future there will be, then, as now, a place for the passive observation of the local or professional baseball or football team in field or stadium or on television for the people who need it. In that new future also will be a larger and more important place in people's lives for the kind of recreation that is creation in its truest and most artistic sense.

Arne W. Randall is chairman of the applied arts department, Texas Technological College, Lubbock, Texas. He previously served as specialist for fine arts in the U.S. Office of Education, Washington. Mr. Randall is an advisory editor.

This olivewood bowl by Cecil Read of Minnesota was one of the beautiful utilitarian pieces shown at Brooklyn Museum.

DAVID R. CAMPBELL

The director of New Hampshire's outstanding crafts program discusses the place of the hand arts in our industrial society, as art activity, as leisure-time recreation, and as an antidote for today's tensions.



BROOKLYN MUSEUM

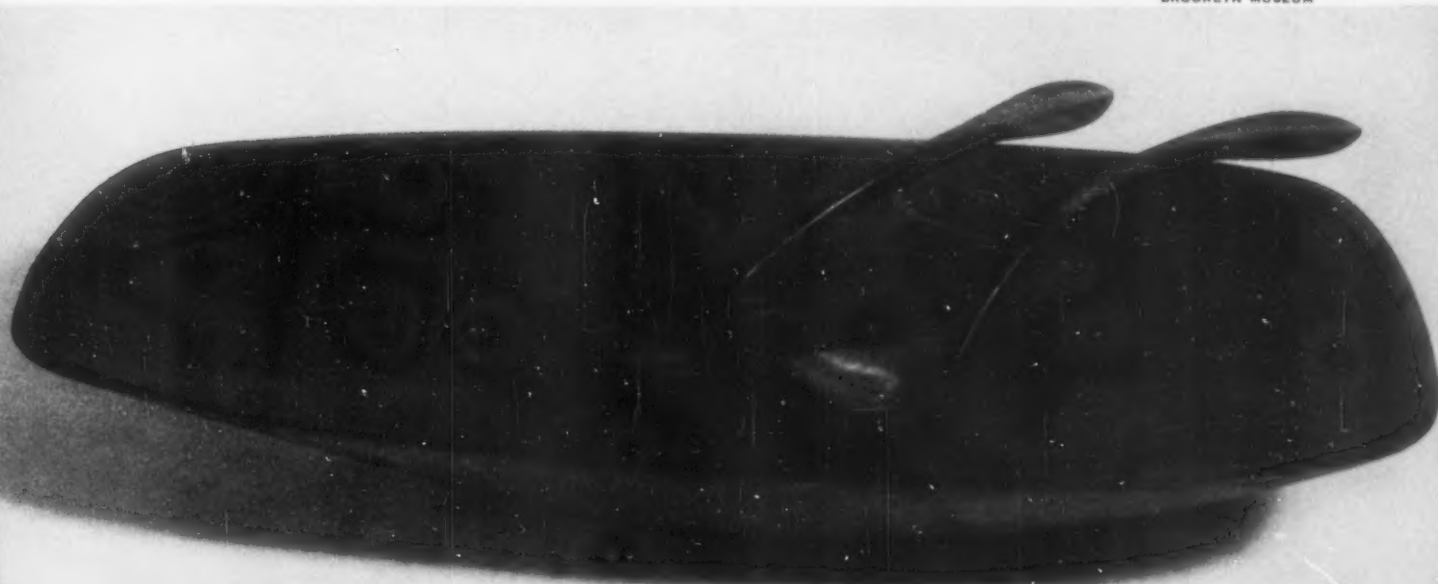
HAND ARTS FOR TODAY'S HOMES

Recently, several members of a visiting delegation from West Berlin, Germany, visited the League of New Hampshire Arts and Crafts. These men and women were visiting various cities and communities in this country in order that they could take back to the people of their country a true picture of democracy at work. One remark made by a member of this delegation stands out clearly in my mind and has

given me much cause for thought. After having expressed appreciation for the many fine things they discovered in America, they expressed surprise and some shock at the poor taste and lack of individual imagination in the homes they visited. This criticism I have heard frequently expressed by Europeans who appear as a group to be more appreciative of the work of the fine artists and craftsmen

Salad set by Ralph Becherer, New Hampshire, and bowl by Bob McCabe, California, craftsmen's exhibit, Brooklyn Museum.

BROOKLYN MUSEUM





BROOKLYN MUSEUM

The earthenware bowl with sgraffito decoration, above, won one of the grand awards at the Brooklyn Show for Edwin Scheier of New Hampshire. The punch bowl and cups shown below are by Vivika Heino, also of New Hampshire, a former League instructor. Mrs. Heino has recently been appointed head of the ceramics department at the University of Southern California.

GERDA PETERICH





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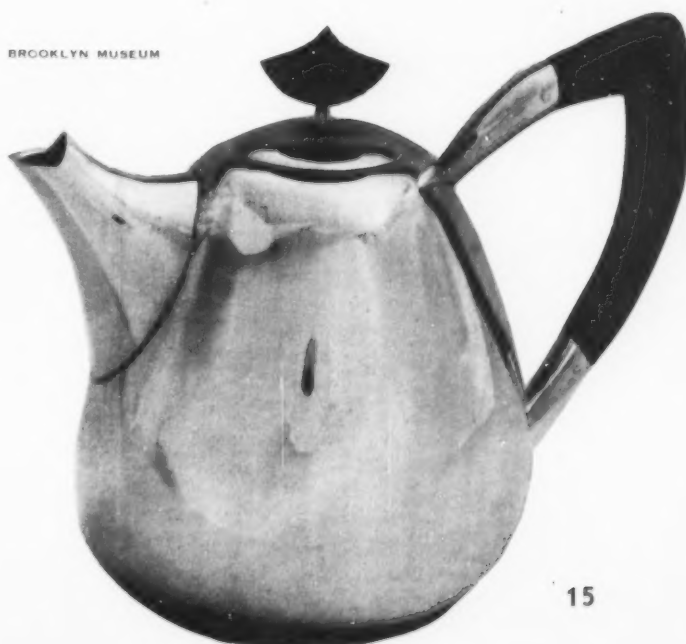
George Salo, a League of New Hampshire Arts and Crafts instructor and expert jewelry craftsman, is shown in his workshop. Below, this silver teapot with ebony handle is by Peter Lear of New Hampshire, another craftsman in the Brooklyn exhibition.

within their countries, and who make it a point to have in their homes the work of these people and thus to receive the pleasure that is reflected from owning the products of their artists.

I think this condition can be explained in the fact that America is still young and that its energies have been concentrated in the development of its great natural resources with the inevitable materialism that followed. With the mass production that ensued, a product of America's engineering genius, the individual craftsman found but a small audience and few people seeking his product. The industrial designer who could design for the machine to produce for the masses, was taking the place of the craftsman who uses simple tools to produce one-of-a-kind pieces.

Our economic system is such that in order to keep the mass products going at a full tilt, industrial designers must develop ideas based on change or style trends that are not

BROOKLYN MUSEUM





GERDA PETERICH

Casserole, beige background with dark flecks and touches of green in semigloss glaze by Vivika Heino. Lower left, a low copper bowl in clear, deep enamels, by Karl Drerup of New Hampshire, which won first prize in this category at Brooklyn Museum show. The ring below was designed by George Salo for presentation to Sherman Adams when he was governor of New Hampshire. It is of smoky quartz in a gold setting.



BROOKLYN MUSEUM



ERIC M. SANFORD

lasting. (A manufacturer once told me that it was good business to produce an article that would be worn out by the time it was paid for.) Philosophy of this type, based on immaturity, materialism, and mass production can not help but be reflected in the culture and homes of our people. The opposite of this is true of individual craftsmen who produce not in a style that is forever changing, but try to use their materials in the best possible manner so that their work will have a lasting place and will be the heirlooms of tomorrow.

I believe that this tide is turning and that more people are coming to appreciate the great need for more creative and individual expression among our people. We are finding that design for and produced by the machine, while in many cases very good, lacks the spontaneity and creative

spirit that only an individual craftsman can give his work. It is a great challenge to our schools and to our community organizations to meet this need and to develop opportunities for our people to participate in programs which will give them a keener appreciation of the beauties of life, opportunities to provide freedom from tensions and an atmosphere where creative energy can best be put to use. Understanding and appreciation will come only through participation or experience, or as Dr. Kolodney, Director of Education for the Y.M.-Y.W.H.A. in New York, recently stated: "There is no such thing as appreciation of art. There is only art experience." He estimated that there are some thirty million persons connected with adult education in one way or another and that this presents an opportunity to take art

David Campbell, right, director of the League of New Hampshire Arts and Crafts, discusses a piece of wood sculpture on which Winslow Eaves is working. The outstanding crafts program in New Hampshire has won recognition throughout the nation.

AUTHENTICATED NEWS





Punch bowl with sgraffito design is by Edwin Scheier of Durham, New Hampshire. Sugar and creamer are by Gerald Williams of Concord. Green pottery vase is by Ernest Young of Concord, a blind veteran who learned how to throw pottery through the League of New Hampshire Arts and Crafts.

Nancy Moll of London works with her husband, Richard Moll, in one of the many husband and wife handcraft teams which bring financial return with a satisfying use of leisure time.



from the "dark corners" and give it meaning in the everyday life of the everyday human being. He is convinced that the thirst to experience beauty through art persists in most people who come to our educational institutions, and there is a desperate need for a faith, at least, in the ambivalence of human nature and the power of art to humanize it.

Here in New Hampshire an adult craft program has been developed, unique in that it not only trains craftsmen, but has taken on the added responsibility of marketing their production. We believed that to justify a program in the hand arts, stress should be placed on high standards in both workmanship and design. We must not depend upon sentimentality or accept things as good, only because they have been done by hand.

We have tried to concentrate on articles of usefulness that serve some functions in the home. Our class program has enriched the life in the community for those people who desired an opportunity to use their creative abilities. It has also united people of various backgrounds to a common interest and developed a consuming desire to improve and perfect ability. Through exhibitions and demonstrations we have been able to make the people of our state aware of the contribution that our individual artists can make to the culture of America and to counteract some of the poor taste that is being perpetuated by inferior mass-produced articles. We will feel that we have had some measure of success when people of foreign lands visit again in our community and can say that one of the wonderful things of America is the taste within our homes and that the gadget is replaced by lasting, honest work of our native craftsmen.

Recently, I acted as one of the jurors for a national craft show held at the Brooklyn Museum, and it was gratifying to see the high caliber of creative work being done in every state in America. This speaks well for the future, and I hope that all people interested in art education make it a point to encourage visits to the museum wherever this exhibition is to be shown. In this way we can develop a pride in our American craftsmen and an interest which may later lead more individuals into the craft field whether for the recreation derived, a better use of leisure time, or an opportunity to counteract the tension of our times.

David R. Campbell is director of the League of New Hampshire Arts and Crafts, with offices in Concord. The League is a non-profit organization which helps residents of the state supplement their income by producing and marketing original craft articles. With the cooperation of the state board of education, the League sponsors classes throughout the state in such crafts as wood carving, metalworking, needleworking, weaving, pottery making, and jewelry making. Thousands of visitors are attracted to the annual craftsmen's fair. Although Mr. Campbell speaks casually of the League and his part in it, his dynamic leadership is in a large measure responsible for the significant work done in New Hampshire.



The College of Southern Utah owns Peter Hurd's "Lady Bronc Rider," one of many original paintings in this small community.

A COMMUNITY BUYS PAINTINGS

IANTHUS WRIGHT

Thirteen years ago a junior high school faculty in a small Utah community decided to sponsor an annual art exhibit. Read how this program has encouraged the purchase of original paintings in this locality.

Should you visit the schools and homes of a little community in Southern Utah, you may be interested and perhaps a little surprised to find excellent original works of art adorning hundreds of walls. You may also be interested to hear a local businessman, farmer, teacher or housewife discussing outstanding contemporary artists and their works. These are experiences that one may have by visiting Cedar City, Utah.

There was no evidence of this appreciation for works of art thirteen years ago in this rural community. At that time a Junior High School Faculty conceived the idea of sponsoring an annual art exhibit as one method of stimulating interest in art. The thinking and planning of this group and the enthusiastic cooperation of a newly organized Women's Fine Arts Guild, made possible the first exhibit at which one



"The Watchman," painted by Ila McAfee Turner, owned by Cedar City West Elementary School, Cedar City, Utah.

hundred and twelve paintings were shown, featuring artists from many sections of the United States. An encouraging response greeted the exhibition but it became evident that wider community support could make the project more successful.

At this particular time a community coordinating council was being organized to sponsor and coordinate various civic activities. Standing committees of the council had already been appointed to study community beautification, the town calendar, music, arts and health. The Junior High School asked the coordinating council to appoint a Fine Arts Committee whose specific responsibility was to perpetuate the annual exhibit. The committee was organized and set for themselves the following objectives: to establish

an annual art exhibit in Cedar City; to foster art as a cultural influence; to exhibit all forms of contemporary painting; to cultivate an understanding and appreciation of art by encouraging the purchase of good paintings for homes as well as for public buildings and offices; to work toward securing a permanent art collection and a gallery in which the collection could be housed and in which the annual exhibit could be hung.

Thirteen successful exhibits have been held, showing an average of two hundred pictures each year. In addition, many one-man shows have been sponsored at opportune times throughout the year. The annual exhibit which runs two weeks usually opens on a Sunday so that three week-ends can be included. Each Sunday afternoon an educa-



Cedar City High School owns Vance Kirkland's "Red Rocks in April," above. Below, "Ole," painted by C. E. Van Duzer, one of several owned by Cedar City West Elementary School.



tional program is arranged. During two of the afternoons well-known artists lecture, analyze pictures, and lead discussion groups in various phases of art. The third afternoon is an open forum in which local people discuss art problems incidental to this community. Last year's theme was "Art in Our Community" and the panel was composed of five local artists.

In the beginning the program was financed almost entirely by patrons' contributions. The last several years it has been financed by contributions from each of the following organizations: Iron County, Cedar City, Cedar City Chamber of Commerce, College of Southern Utah and the

Iron County School District. Through the years each of the named organizations has come to see the value of the art program and has been willing to back it with financial support. In addition, for the last few years a ten per cent commission has been charged on the sale of all pictures. Finance, which formerly was a major obstacle, is now a very minor one.

Housing of the exhibit has always been a serious problem since no building in the community seemed to provide adequate facilities. After a careful survey, the High School gymnasium offered the best possibilities and for ten years the exhibit was held there. For the next two years the exhibit hung in the corridors of a new elementary school. Last year it was housed in the ladies' gymnasium of the College of Southern Utah, where most of the pictures were displayed on easels made in night sessions at the High School shop by members of the art committee. The Fine Arts Guild has remained constantly interested in the project and each year has assumed the responsibility for guide service during the entire exhibit.

Looking back to the original objectives after thirteen annual exhibits it can be noted that most of them have been accomplished. The annual exhibits have become a part of our community life and are eagerly anticipated by many people. Increased attendance evidences the consistent growth in interest. Cultural influence is difficult to measure but the reaction of students and townspeople to the quality and type of pictures indicates that at least some progress has been made. Criticism has been expressed because modern art is shown. On the other hand there has been criticism because there have been too many conservative pictures hung. In reply to these critics, reference has been made to the original objectives—"to display all forms of contemporary paintings."

One of the most gratifying results of the exhibits has been the acquiring of pictures for homes, schools, churches, and offices. Sales each year have ranged from twelve to forty-two pictures. Schools have been the most consistent purchasers, perhaps because of the interest and support of the School District, which not only helps sponsor the show but also makes an appropriation for the purchase of paintings. This picture fund is rotated among those schools that have shown their interest by purchasing pictures each year. Many visitors express surprise at the number and quality of pictures they find in the schools. Cedar City is the hub of a scenic wonderland that attracts artists in increasing numbers. Many of them come to this community to view the exhibit and, impressed by the surroundings, return to paint.

Ianthus Wright is superintendent of schools for the Iron County District School, Cedar City, Utah, and one of the major influences in the development of this fine program.



SYRACUSE HERALD-JOURNAL

George Kimak, director, with a model of proposed Artmobile.

BARBARA CHAPIN

The excitement and stimulation which comes through contact with fine examples of art are denied a large percentage of the population. Artmobiles are being planned to take original art direct to the people.

Bringing art to the people

To love art, one must see art. If we are to take part in the creative surge taking place in our country we must be able to see fine examples of art which excite, stimulate, and teach us standards. Yet, how can we see art when more than half of us have no kind of museum or gallery in our community? Shocked at such a lack in an age when we can easily find cereal and soap in every corner of our country, many people in various sections are working, dreaming, planning ways to meet this challenge. To some, the thought of putting a museum on wheels and taking it to each community is new and startling. To others, it is a long-time goal, as it has been to George Kimak since high school days when, as assistant at the Cayuga Museum in Auburn, he watched students leave the museum in a bus and wondered, why not take the exhibit in a bus to them? An artmobile!

From the experience of libraries with bookmobiles we know how much it costs to operate various size mobile units from a parent headquarters. We know something of time schedules, upkeep costs, training needed, and important mechanics of operation. Mobile units of various kinds are being operated in many countries. Unesco in Paris serves as a hub for exchange of information, with Kenneth Disher, former head of the Cleveland Museum of Natural History, coordinating regular reports. Mr. Disher had experience in Cleveland with a popular trailer-museum which served suburban schools, proved its value, and awakened a new interest in the sponsoring institution. From packs carried on a curator's back in Haiti, to the giant ECA unit which opened into three glass-walled rooms, from the double-decker busses advertising the Festival of Britain to the busmobile taking exhibits from the Children's Center to children in rural France; from the new NATO exhibit, housed in four units

connected by tents, to India's four-unit education caravan, teachers are using wheels to take equipment and shows to the audience which cannot come to the existing source.

If the United States seems slower in acting on this idea, perhaps it is because we are not so aware of our needs. Adversity often spurs action. When Matilda Young found her Children's Museum in Washington homeless she put her treasures in a trailer, and the children were delighted. For many years, Illinois has run a museumobile, taking carefully worked-out exhibits of natural history to schools and communities throughout the state. This fall, with its unique tradition of state aid to high standard art, such as the Barter Theatre which provides drama for the entire state, and the Virginia Highlands Festival of Arts and Crafts, Virginia has started an artmobile as an extension of the services offered by the Richmond Museum of Fine Arts.

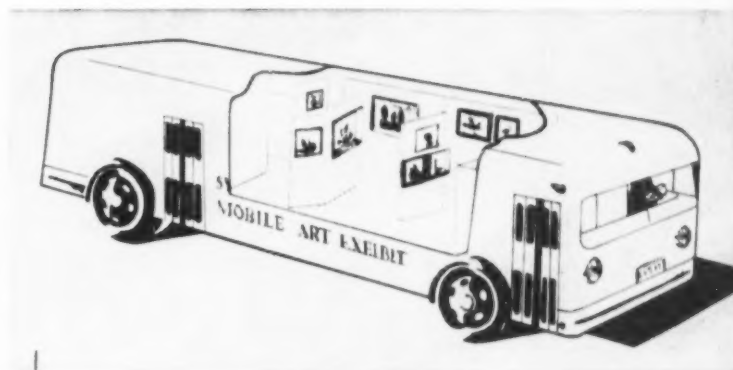
Thus, there is proof that the dream can come to life. But can the proof be gathered, standardized, and made available in useful form to people in Wisconsin, Louisiana, Georgia, Ohio, Delaware, Massachusetts, who have long planned for a time when dreams of rural service could materialize? Certain questions need to be answered. Who selects shows? How to finance? What are safety requirements? What kind of exhibit makes the unit most useful? Once such questions have been explored, areas can start units with some certainty as to outcome.

In New York state the Art Teachers Association is sponsoring artmobile as a research program, hoping its findings may help people everywhere who are interested in increasing art opportunities in rural areas. Its plan of action has three phases: (1) developing awareness and understanding so that people throughout the state may share in the growth of the

first unit; (2) conducting research on different types of exhibits, program correlation with school and community, kinds of supplementary materials and guides, ways of using the unit, as well as the mechanics of operation; (3) sharing the findings with citizens everywhere who are interested in the artmobile idea.

For almost two years, there has been a concentrated program in introducing the artmobile plan to schools, clubs, museums, and professional, rural, civic and youth organizations whose support will be vital to future success. Aided by such groups as the state division of the American Association of University Women, the Syracuse Museum, and the Volunteer Center in Syracuse, where Artmobile has headquarters, the New York State Art Teachers Association has made considerable progress. Its plans were presented in a display at the state fair in connection with the AAUW Film Festival and Resource Center. A citizens Artmobile meeting was held with subsequent presentations to area organizations. There have been various television and radio programs, with each activity explaining the plan and inviting people to take part in this pioneer adventure.

To be vital, artmobile exhibits must be suited to the community and sound educationally, but they must also be dramatic, for they must both teach and delight. It will require many people working together to develop this museum-



Drawing of Artmobile as proposed by New York state leaders.

on-wheels which can roll into any community, open its doors, turn on its music and its lights, and belong.

Barbara Chapin, a book designer with Scripps College humanities background, is director of Carnival Caravan, a privately sponsored project involving various forms of creative expression in a festival-type program. With George Kimak, she is largely responsible for developing the artmobile idea.

Artmobile recently placed in operation by the Virginia Museum of Fine Arts to take museum exhibits throughout the state.

AUTHENTICATED NEWS



FRANK A. WALCHAK

When these junior high school pupils saw their own paintings replace the sepia prints in the halls it led to an increased interest in art activity, and resulted in many improvements in school attitudes.

ART HELPS PUPIL ADJUSTMENT

Students of Herron Hill Junior High School, Pittsburgh, view students paintings which have replaced sepia prints in halls.





Herron Hill Junior High School students derive many benefits from the opportunity to tell their own experiences in paint.

An educational program which makes an honest effort to meet the needs of all, should include a rich variety of learning experiences for pupils of all abilities. This is indeed essential where there is great diversity in terms of mental alertness, interests, and eventual goals. A school enrollment with such marked variations often presents many problems of pupil adjustment. The school art experiences reported here tried to meet individual needs and to help pupils find success; this in turn resulted in improvement in school behavior and adjustment. The pictures on the walls of the corridors in Herron Hill Junior High School are painted by pupils of the school. The art room seems to be particularly adapted to providing opportunities for this kind of experience and help toward better personal adjustment.

Anita, an eighth-grade problem pupil, originated the activity when she expressed a desire to make a painting for

the school corridor. She found no interest in the art work in progress. After all, Anita had just been returned from one of her "runaways" and was in school contrary to her wishes. It would be unusual for her to accept what was going on. She was a product of a broken home, where the mother had little, if any, control over her. This situation determined to a large extent the girl's attitude and behavior in school. At school, she was rebellious, uncooperative, and displayed resentment and rudeness. It was a real challenge to the teacher when Anita was assigned to the art room, for there were others of similar background already there. The teacher was pleased when the girl expressed interest. Maybe this would keep Anita out of trouble, but would she be equal to the task? There was basis for questioning, because her Otis score indicated only fifth-grade ability, but a Kuder Preference Test revealed high interest in art. This interest plus the opportunity to substitute gay student work



Students refinish old frames, install their own paintings.

for the dull unattractive sepia prints on the walls were ample reasons for risking the attempt.

Encouraged to go ahead, Anita produced a painting, heavy in color and mood, reflecting her environment. It suggested that something was disturbing her; she was not happy. The experience, however, seemed to be an outlet for some pent-up emotion, and she immediately started another. It was not as interesting as her first, but it was gay in color and feeling. The lively color indicated a change in her attitude. Fortunately, the custodian found a large frame with glass available. Boys with sandpaper, steel wool, and oil paints refinished it. Seeing the painting framed, others in the art room asked to make paintings. Many were anxious to begin immediately, but where could frames be obtained? It was not long until the principal came to the art room, suggesting that all sepias on the walls be replaced with student work. He had seen Anita's painting in the corridor. The sepias were taken down one by one as pupils painted colorful replacements. Most of these pictures reflect life in home, school, community, and the immediate interests of junior high school pupils; such as, television, cowboys, sports, auto races, and similar subjects. These are constantly changed as new paintings are made.

When a pupil expresses a desire to make a picture, he is encouraged to do so. High value is placed on the child's enthusiasm to tell something and upon his interpretation of an experience. As long as the pupil has something to tell, he is urged to work. In this way the experience contributes to satisfying the needs of pupils with different capacities and different backgrounds. Activities like this help pupils grow into wholesome socially-adjusted personalities.

Such experiences are filled with opportunities for character development too. The recognition which Anita received because of her paintings influenced her for the better. Teachers noticed a change in her general attitude and improvement in her behavior and classwork. Anita's

past scholastic record showed all failures, and all teachers rated her as a very poor citizen. After her paintings appeared in the school corridor, failure diminished; and all her teachers rated her average or better than average in citizenship. Success and recognition helped to eliminate a definite school problem and saved a pupil from probable continuous failure. Society benefited too, for this girl had many anti-social characteristics. She found the needed encouragement, sympathy, and success in her art in school.

Anita's case is not an isolated one. Among the first fourteen pupils to participate in the project, nine had similar backgrounds of maladjustment. Six of them were recognized behavior problems; three were in need of help in making better school adjustments. The nine needed to find an outlet for expression of their needs. Because of their lack of ability to do the required academic work, they were in constant difficulty in those classrooms. The art room offered the chances they needed. Success and recognition for good work helped them become better adjusted citizens of the school. Pupils found personal satisfaction when classmates and teachers approved of their work.

It provided opportunity for pupils who lacked academic ability and interest to express personal experiences clearly and honestly in media which they could manipulate successfully. It encouraged each child to work at what he wished and act in a way which is natural to junior high school pupils. It gave the participants the opportunity for self-evaluation and for attaining a sense of belonging. It served as a source for restoring morale. Approval restored necessary confidence to meet other classroom situations. It was an opportunity for release of emotional tensions. Learning experiences like the above provide an atmosphere conducive to emotional relaxation. It reaffirmed the fact that when pupil interest is used to motivate schoolwork, learning and growth result. It fostered better teacher-pupil relationships. Teachers and pupils benefit when the teacher recognizes a pupil's efforts and makes an honest attempt to understand the pupil.

It demonstrated that pupils often discover in the art room, the music room, or the shops, the medium through which they can gain understanding and give expression to their needs. It confirmed the fact that when a child has interest in what he is doing and experiencing, he will participate in learning situations with confidence and enthusiasm. It indicated that it is often necessary for others, in addition to the classroom teacher, to work with pupils if maximum adjustment is to take place. A cooperative enterprise wherein the administrator, counselor, teachers, and other school personnel work together to understand and help the pupil often is a most potent factor in guiding him to a happy and purposeful school life.

The author, Frank A. Walchak, is art and crafts teacher at Herron Hill Junior High School, Pittsburgh, Pennsylvania.

SISTER MARY BERNADINA, O.P.

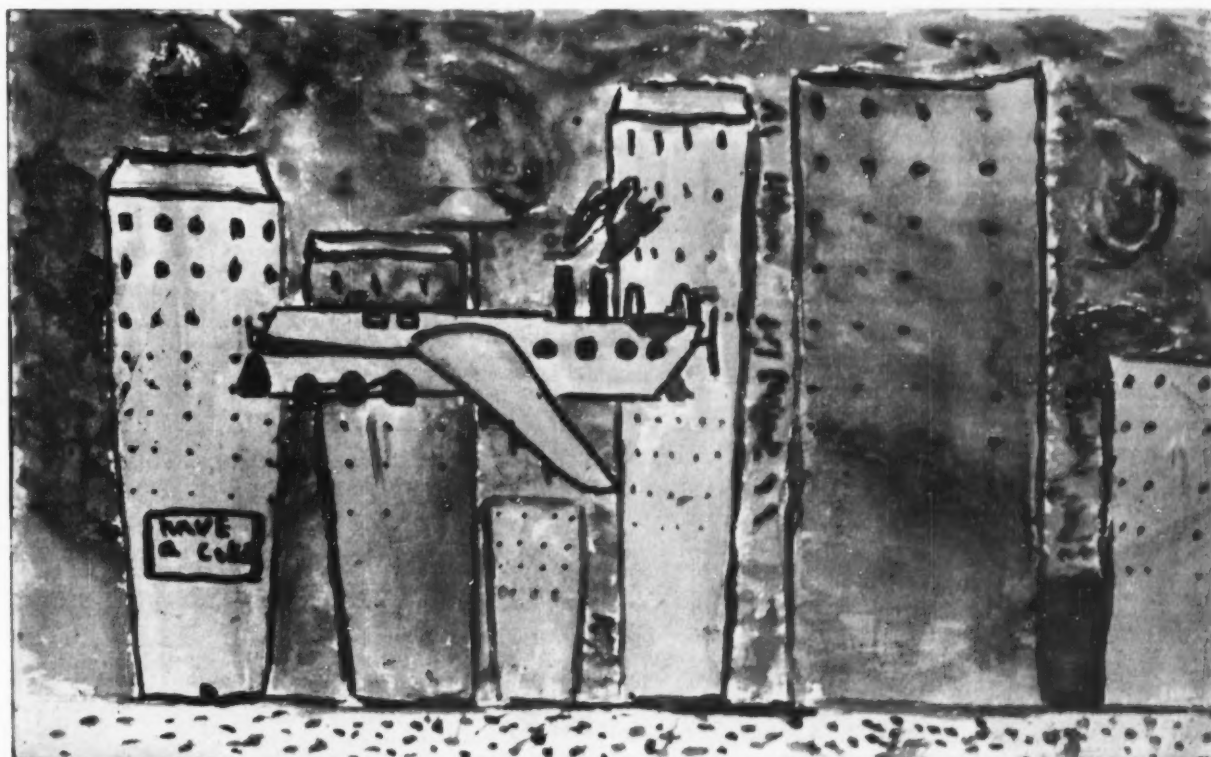
When a bright day broke through the dull monotony of late winter, seventh graders of Corpus Christi School were moved to thoughts of sublime adventure. Literature and art took them on imaginary journeys.

ADVENTURE IN THE CLASSROOM

Despite the steady rush of activity and absorption in things of everyday, 'round about late winter there seems to settle upon life a certain gray monotony. Winter sports have lost the sharp edge of their heights and TV holds out no more than a confirmation of the loathsomeness of inertia. Mild New York weather turns up an idyllic spring day or two among many another of quiet, dull drizzle or fretful winds. How we clutch those lovely days and hug them to us rapturously! Just a hint they are, but a promise too, of the new life, new hope, that will come. For that one bright day sandwiched in among the heavy ones whispers to the heart, "I shall come again to woo you, lover of life."

Recently one of these rare "sandwiched-in" bright days stirred the seventh grade to thoughts of the open road, of hills, mountains, streams, and falls; of trees, soil, and sky. We stretched out hungry arms desiring to embrace lovingly the whole glorious warm beauty of it. We hugged our knees and trembled deliciously basking in it spiritually. A realist was not among us. To a man every seventh grader of us swelled with the exhilaration of flight. And flight it was! For here in our classroom on the seventh floor in crowded Manhattan, we see from the windows only the stones of adjacent buildings, of TV antennae, and here and there a patch of sky.

Seventh graders of the Corpus Christi School, New York, went on an imaginary journey on that first warm day of late winter.



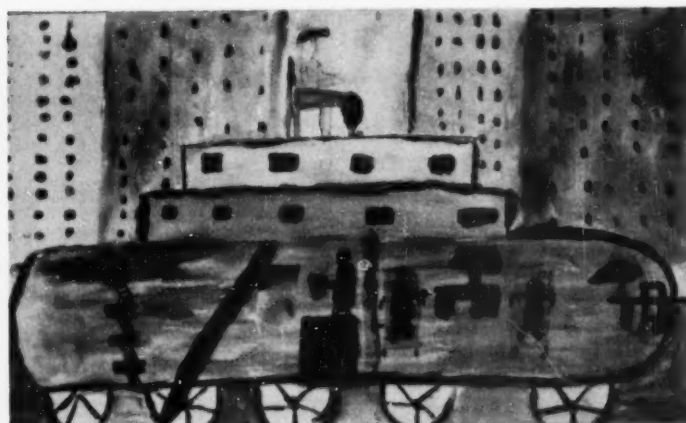
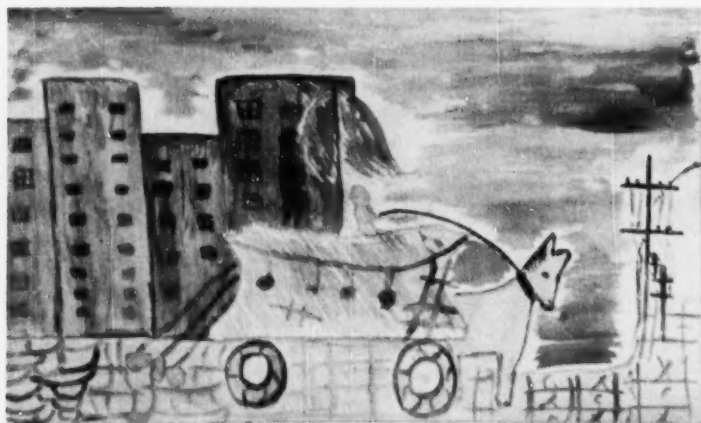


The bright day stirred pupils to thoughts of the open road.



Ah! but a glorious bright day today! The girls and boys carried it to the seventh floor in their hearts and on their faces; it penetrated through windows and walls and re-created all about. To this sparkling atmosphere was added the warmth of a happy experience shared together in the reading of "Wind in the Willows." That story and the day itself filled us to overflowing. Yes, we were tuned and fueled for whatever flights the warm sun and sparkling sky might invite. We recalled the exploits of Ratty, Mole, and Toady; their travels in the splendid canary-colored cart! Who could resist the call of it? Spring! Just a suggestion, but unmistakably, spring. Ah yes! That handsome cart with its little sleeping-bunks, the folding tables, the cook-stove, lockers, as well as the assortment of pots, pans, kettles, and jugs. The large wheels whose every revolution meant romance to the travelers.

And then we agreed. Absolutely. We'd be fools to stay on indoors with the social studies and business arithmetic (ad nauseam) of seventh grade. Certainly "This is the day that the Lord hath made. Let us rejoice and be glad therein." Gleefully we made plans. We'll take to the open road. Every girl and boy was supplied with several sheets of paper and a drawing pencil. We went to work sketching quickly the manner of vehicle which would carry us from the city to fields and meadows, to orchards and forests, and to the mountains and valleys of earth. All sorts of contraptions began to evolve. Some prefer to travel by air. Oh, what vessels of wind and sky! Others chose the more indolent but meditative way of wheel and sail. Interestingly enough, it was a rare thing for a child to make a second sketch or to change from the original plan of travel to some other. An ample supply of paper was provided as an invitation to experimentation. They felt free to discard a first attempt if their ideas did not shape up to satisfaction. With courage they struck out boldly and at once—and gave out. The desire to express was impossible to deny or refuse. It didn't take long to produce these sketches. After a bit of undis-



turbed quiet we walked about enjoying the rough drawings produced by friends.

And then we talked about how we could best get our ideas down to satisfaction. We decided to do the pictures in water color because it works so fast that ideas can't freeze, but flow right out. We wanted to do everything possible to make pictures so full of feeling that anyone looking at them could not but hop right on or into the vehicle and enjoy with the artist the freedom and adventure of spring. This led us to repeat a few of the facts we had discovered in the past. That everything; every line, every object, every color should add to and fulfill the idea and its spirit. And so we thought deeply into the vision we'd had and made an effort to discover the color, the rhythm, the line of it. The vehicle is planned. Now, shall I show it going down Broadway and build in a background of city life or shall I have passed the city and arrived at the meadow or stream? The vehicle's the important thing, of course. And, this means the background must hold back. Thinking more—what colors will best express my feeling about all this fun I'm having, or this desire I know? We squinted our eyes to find the predominant colors of our mental pictures.

So! About ready. More paper. This time it's large manilla. Fine, simple sketches of the original vehicles were transferred, freehand with necessary or desired changes in size and shape, to the new paper. And so to work. Quiet reigns but for a Mozart symphony coming through ever so softly as young hearts, minds, and fingers live and work.

And now, following along thus far, what's in it? Is there anything at all in this verbiage, this recording of a commonplace experience in teaching and learning? Looking back over the experience again a few points do come to light.

1. Literature is one source of inspiration we may not be drawing on to the extent of its possibilities. The social studies content is often searched for art possibilities and success is sometimes fully and sincerely achieved. At other

times it is a bit forced and not the healing and happy experience that painting and drawing can be. When we study a land and its people the literature might be explored. A teacher, knowing her group, will find something she believes would open up opportunity for a genuine, robust experience in art. Something like "Wind in the Willows" can't miss. (By Kenneth Grahame, Scribners, 1933.)

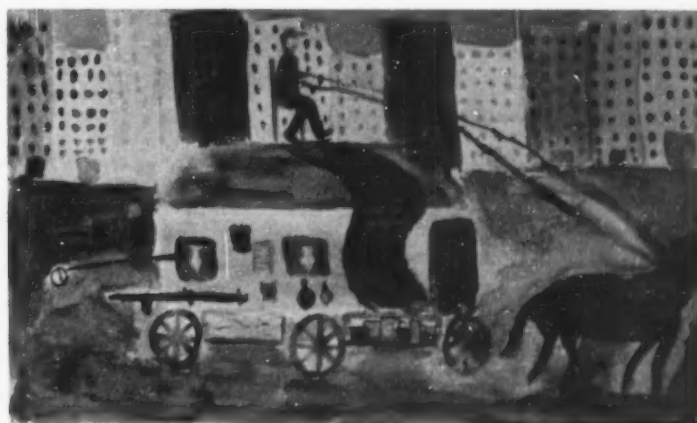
2. Artistic teaching has in it much that is intuitive, or if you will, psychological. Opportunities pointed up by weather, seasons, and situations should be grasped, when they appear; when the spirit breathes. One keen, heartfelt experience is greater than numbers of superimposed jobs and many dull tasks of monotonous routine. At the same time, a deep, vivid experience is an immense help to that necessary routine and regularity.

3. If the foregoing statement is practical at all, it obviates preparation on the part of the classroom teacher to plan and execute an art program. An art consultant is a tremendous help in the elementary school but it is the teacher, who directs the learning experiences of the children, who is best able to make the art activities genuine and enriching. Courses in the philosophy and the psychology of art are musts in the teacher's preparation.

4. As the children advance in school they should develop some basic understandings and appreciations in art as well as in any other expression such as writing, literature, and music. Time should be given them to think, to explore their ideas, and then to execute them in an atmosphere that is peaceful and undisturbed. One does not read of Rembrandt painting in a busy thoroughfare nor of Cezanne conversing with friends while beginning a painting.

5. There must be supplies in sufficient quantities. It is found that by and large the amount of waste is not appreciable.

Sister Mary Bernadina, O.P., teaches at Corpus Christi School, located in Manhattan's Morningside area, New York.



Emotional and other needs of high school students may be met by a variety of creative experiences in materials. The teacher who can stimulate initiative and enthusiasm is a great asset to the art program.

LEON L. WINSLOW

THE HIGH SCHOOL ART PROGRAM



JACK ENGEMAN

Established in secondary schools as an independent area, art must at the same time be an integrated outgrowth of experience in which emotional and spiritual needs are met through the use of materials. Since school art experiences are usually more emotional and spiritual than factual and logical, feeling as well as seeing should be stressed, and a close relationship between the student's art activities and his experiences should be maintained.

"Art Education subscribes to a democratic philosophy which is dynamic, continuous, and not final; emphasizes the worth of the individual and belief in his capacity for growth; provides opportunities for all pupils to engage in meaningful, enjoyable, creative, and informational experiences; holds knowledge as means, not ends, of growth; concerns itself with continued growth and enrichment of personality through the use of the arts, and increases the individual's human and social qualities; emphasizes participation in creative activities, and develops the ability to plan, assume responsibility and carry through to successful completion, meaningful undertakings; studies the aesthetic needs of students in relation to their environment, and develops an awareness of a truly democratic design for individual and group living." (From "Art Resource Materials for Junior and Senior High Schools," Baltimore Department of Education, 1953.)

This philosophy should evolve and develop through the coordinated efforts of all members of the art department if it is to affect, for the better, the lives of the pupils. Continuing discussion and interchange of ideas about the principles and procedures involved should be found helpful at various times, for art is dependent for its existence on the freedom of the individual to express himself creatively. This philosophy must be carried out not only in theory but in practice. Art experiences coincide with life experiences and fit the existing and felt needs of boys and girls according to their maturity level. Procedures followed should involve democratic methods in contrast to autocratic, dogmatic, domineering methods inconsistent with art education.

An abstract painting based on faces and hands, by Paul Covington, Baltimore, eleventh year art curriculum student.

Design sensitivity will develop through individual growth according to the ability of the individual to express himself creatively. Repetition, emphasis, rhythm, proportion, balance, the disposition of line, mass and color, are considered in context, and emphasis placed according to classroom situations that arise in connection with the needs involved. All mediums should be considered according to the occasion demanding their use in expression rather than by grade level. Use of varied mediums makes possible a more

functional program. Skills will be acquired through the expression of ideas. A balance between the idea and the materials should be maintained. Opportunity for variety should also be given, including experience with both three-dimensional and flat work. There should be times to work alone and times to work in groups both large and small; times for looking as well as times for doing. Observation, analysis and criticism, judgment and discrimination, are all necessary to the creative process. Socially significant art should

High School art curriculum students visit the library for special study in connection with work undertaken in art class.



ENOCH PRATT FREE LIBRARY, BALTIMORE

constitute an important measure of individual growth and development.

Art experiences are threefold; informational, creative, and social. Information experiences include: solving problems, using mistakes constructively; learning to exercise good taste in selection; becoming acquainted with important art periods; understanding design, methods, and techniques. Creative experiences include: designing an art product; working with various mediums; working with color in everyday-life situations; working expressively; reaching for a level of achievement previously set up; caring for equipment and possessions; working with various mediums, assembling and displaying art exhibits; arranging bulletin boards and exhibits; engaging in productive processes, conscious of their relation to art. Social experiences should include: thinking and planning constructively; working cooperatively; learning to know the community and its needs; acquiring self-control and self-confidence; evaluating constructively the work of others; using and enjoying galleries, museums, libraries, public buildings and monuments.

Since visits to places where art products can be seen are so important a part of art education at the secondary level, great care should be taken in planning for the visits. The teacher should be thoroughly informed about the situation (bulletins, docent sheets, newspaper reviews, telephone inquiries, visits); should judge whether the available material is suitable for study; should locate material to be emphasized, plan the shortest route to be taken, consult transportation facilities. The pupil's preparation will include getting a clear knowledge of where they are going; realizing the need for quiet and orderly discussion and comparison of the objects being observed; having an idea about research problems for the group as a whole and for individuals which will aid in the observation and enjoyment of the exhibits being prepared; if it is permissible, making notes and sketches for use in later discussions.

The art activity will provide all of these experiences, with information and activities contributing to the all-around development of the student. Just enough technical information should be included as will balance the general information included and there should be an equitable amount of guided activity in relation to spontaneous activity. General information should be as closely related as possible to the specific topic. Technical information included should have to do with techniques and with aesthetic considerations; it should embrace subject matter dealing with the selection

and use of art mediums. Guided activity is needed to develop the particular and special skills that will find fruition in creative work. Technical information is used in creative problems, as in the selecting and combining of objects and in the making of drawings, designs, and constructed products.

Any large art unit and most art activities, whether simple or elaborate, whether involving the class or a group as a whole or an individual working by himself, can generally be broken down into four simple steps or stages. These steps are as follows: orientation—finding one's bearings, getting squared away for the new work at hand; design—conceiving and planning a product, including any decoration, regardless of whether or not a drawing is made in advance of the actual construction; forming products—transforming materials and thus accomplishing the purpose of design, including any decoration, and the necessary finishing processes; appreciation—judging the education results as well as evaluating the product turned out.

The factor most stimulating to creative art expression by students is the teacher who has a creative spirit. A creative spirit implies enthusiasm and encouragement of many types of art activities. The creative teacher will watch for and recognize possibilities within the students and will give encouragement as needed. As nearly as possible he will assume the attitude toward the work that the student takes toward the experience he is trying to express. Initiative and constructive self-evaluation should be stimulated. Evaluation by others should lead to tolerance and cooperation. Constructive criticism should be a natural part of the unit; the individual led to see his own ways of improvement.

The wise teacher is liberal in giving praise and recognition for each student's best efforts. In this way he will gradually build up a feeling of adequacy and be better able to help the student to express in his art what he feels. The teacher should be alert to find out when help is needed, and he must be ready with leading questions and appropriate suggestions to bring out and develop the ideas of the student and help him to solve his own problems.

Leon L. Winslow is director of art education at Baltimore, Maryland. Active for many years in art education organizations, he is a well-known writer and author. His book, "The Integrated School Art Program," published by McGraw-Hill in 1939, is directed to teachers and future teachers.

Help us make School Arts what you want it to be!

In order that School Arts may be of the best possible service to all of its readers, you are invited to send your suggestions for improvement in contents and format. If you receive one of the questionnaires being sent at regular intervals to a cross section of the readers please answer it at your earliest convenience. If you do not receive one of

the questionnaires feel free to express your opinions in a letter to the Editorial Office, 400 Woodland Drive, Buffalo 23, New York. If you wish to back up your suggestions with practical support in the form of articles which meet your test of what School Arts should offer its readers, the editor would appreciate hearing from you. A folder of suggestions for writers is available from the Editorial Office.

THOMAS J. SASSER

Stories and legends may be brought to life when the arts join forces to produce a play. There are ways of making masks, puppets, and marionettes which are both suitable and appealing to every age and grade.

THE ARTS PUT ON A PLAY

Combine art and a favorite story, add music and the fun of talking. The result is drama. What can be more exciting than to bring legends and fairy tales to life with masks or puppets or marionettes! Stories are much more thrilling when presented by talented little people who dangle from strings or are fastened at the end of a stick. Masks of warriors and wild beasts, costumes of brown wrapping paper give Indian myths vigor and reality.

There is a puppet or mask simple enough to suit the needs of every grade level. Paper-bag heads transform first graders into trolls or princes. Stick puppets delight youngsters in the elementary grades. Hand puppets are fine for junior high. Marionettes challenge teen-agers' ingenuity. Masks of cheesecloth and paper tape can be stylized to fit the characters and theme of a Greek play or add beauty and grotesqueness to creative dancing in the high school.

Marionettes challenge the ingenuity of teen-agers. Piano crates and refrigerator cartons may be made into fine stages.





Hand puppets make an appeal to junior high school children.



Stick puppets delight youngsters in the elementary grades.

Stages present no real problems. Masked performers need only an open space to conduct an experiment with "theater in the round." For hand puppets an open doorway, blocked off at top and bottom with gaily painted wrapping paper, will suffice. Better still, gummed tape, tempera, and Yankee resourcefulness can turn a large card-

board box into a little theater. A hammer, saw, and hinges will convert a piano crate or refrigerator carton into a more permanent stage for puppets or marionettes. Designing a stage, making costumes and sets, developing characters, writing plays, dramatizing the pages of history and literature turn learning into a great adventure.

Masks, wrapping paper costumes, and blankets make warriors.

Thomas J. Sasser, author of this article, is teacher of art at Littlefield Junior High School, Littlefield, Texas.





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ITEMS OF INTEREST

Crayon Crafts. A 32-page booklet titled "Creative Crafts with Crayola" is offered you through the courtesy of the publisher, Binney & Smith Co., 380 Madison Ave., New York 17, N. Y. Printed in gay colors, it gives ideas and suggestions for making a variety of useful gifts, party games, invitations, place cards, desk calendars, bookmarks, simple toys, and other items so popular with the youngsters—at home and school. Suggestions are offered for making and decorating each article, but the booklet emphasizes they are only suggestions and urges you to be original by making your own designs. In addition, the booklet gives helpful tips on the use of wax crayons; and illustrates, describes and prices the complete assortment of boxed "Crayola" crayons and other products manufactured for your art programs by Binney & Smith Co. For your copy of this booklet, simply write to the company at the address given above.

Color Swatch Folder. To help in ordering tempera paint, Devco & Reynolds Co. offers you a folder with swatches of their complete range of "Dry-Art" powder tempera colors. These brilliant colors are offered in a range of twelve colors, plus black and white. Each swatch is pasted on a white background with the name of the color printed under it.

Formulated originally as an inexpensive, high quality easel paint for the elementary school field, the "Dry-Art" line soon expanded its use to finger painting, posters and show cards, stage sets and scenery, decorating clay objects, and other art activities where brilliant colors, ease of dispersion, economy, opaque coverage, and free flowing were qualities needed in a non-toxic, washable paint.

For your free copy of this folder, simply write Items of Interest Editor, 143 Printers Building, Worcester 8, Mass., and ask for the Devco "Dry-Art" folder. Before April 30, please.

Corning Glass Fellowships. The Corning Museum of Glass, Corning, New York, offers two one-month research fellowships in the handling of museum glass. Information may be secured by writing to the museum in Corning.

Yearbook Help Offered. An excellent 24-page booklet, "Your School Yearbook, an Opportunity in Art," is offered free to editors of high school annuals or faculty advisers by Art Instruction, Inc., Minneapolis, Minnesota. This book, which is offered without obligation, provides many suggestions on layout and preparing art material for reproduction.

(Continued on page 36)



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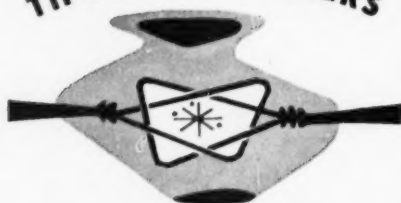
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TIPS FOR TEACHERS



IN CERAMICS

Setting up for clay work in the classroom

Old newspaper is your best ally in combating the mess that can develop in any craftwork. Cover every desk and table with a section of newspaper. Be sure to provide the children with damp sponges or paper towels to keep their fingers moist.

Tools

Lucky indeed are you if your budget includes potters' tools in variety and quantity. If some improvisation is necessary, try these. Tongue depressors split lengthwise, orange sticks, nut picks.

To dig lumps of clay from your supply bin, a strong kitchen spoon or metal sugar scoop is practically a must.

Leftover Clay

There is no reason to discard bits of clay left over when an object has been formed. The scraps should be kneaded with water and pressed firmly into the bulk of unused clay.

It Fell on the Floor!

No matter. Wash it off. This isn't so easy for a piece that has been lovingly formed. Still, a careful sponging will take up most of the soil. The rest will probably disappear in the firing. Grease on greenware will fire away but from bisqueware it must be washed off with soap.

Time's Up

Unfinished work must be carefully covered with damp cloths. Unused clay should be inspected for dryness. Better add a little moisture before covering tightly. Now the newspapers on the desks can be folded over to hold the clay scraps and clay dust, and then disposed of. The classroom is in order again.

Pemco products include Majolica, Matt, Antique, Egyptian Crackle and Chinese Crackle glazes to fire in the range of cone 06 to 04. These are formulated to fit Pemco's 2016 clay body.

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Baltimore 24, Maryland

ITEMS OF INTEREST

(Continued from page 35)

Water Color Folder. A helpful folder on the use of water colors in schools is offered by Milton Bradley Company. Printed with full-color illustrations, it offers help in teaching the basic principles in using water colors; and suggestions for the beginner to help him get acquainted with the medium. For example, there are hints on applying a background wash, and mixing and blending colors. And the full-color color wheel helps you visualize the combinations which will blend or contrast. There is also information on the care of supplies. In addition, the complete line of Milton Bradley water-color sets and refill pans are illustrated and described in detail—helpful in selecting the correct box for various grade levels.

For your free copy of this folder, simply write Items of Interest Editor, School Arts Magazine, 143 Printers Building, Worcester 8, Mass., and ask for the Milton Bradley Water Color folder. Before April 30, please.

Art Tours. Again this summer, for the fifth consecutive year, the American Artist Magazine offers conducted tours to the art centers of Europe. This season the tours are in three categories: "Grand Art Tour," "Graphic Arts Tour" and "Students' Art Tour." As in the past, the distinguished group of leaders have been selected for their complete and specialized knowledge of the area and subjects.

For your copy of a folder giving complete details about these tours, simply write American Artist Magazine, 24 West 40th St., New York 18, N. Y., and ask for Exciting Art Tours of Europe.

Summer Tours. The Bureau of University Travel has sent us preliminary announcement of their tours scheduled for 1954. The Bureau has for many years (it was founded in 1891) conducted tours for those interested in the history of art and architecture. Folders give complete itineraries, the names and qualifications of leaders and prices. For tours combining educational value with scenic beauty the range covered by the Bureau offers variety suited to just about everyone contemplating a trip abroad this summer. For details, write Bureau of University Travel, 11 Boyd St., Newton, Mass.

Glazing Help. Called "Touch-O-Magic" this glaze suspension agent is a synthetic formula that allows ceramists to make a brush-on, one-fire glaze from any ceramic glaze; and is an effective timesaver for teachers, therapists, and camp counselors. Manufactured by D. C. D. Laboratories, Box 88A, Wyandotte, Michigan. Those wishing detailed information are urged to write the company.

(Continued on page 38)

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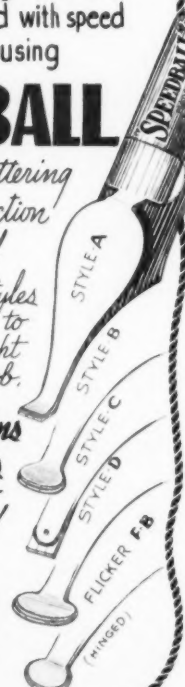
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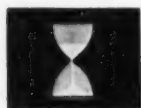
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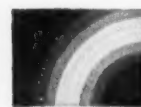
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ITEMS OF INTEREST

(Continued from page 36)

Howard and Smith Move. The nationally-known shop suppliers, Howard and Smith, Inc., have changed their Detroit address to 22524 Woodward Avenue. The move to a new location provides double the warehouse and display space and makes better service possible.



Stones in Free Form. Craftsmen and students working in jewelry will be interested in a new source for free form stones to be used in contemporary designs. The John J. Barry Company, 447 Book Building, Detroit 26, Mich., is specializing in this type of cut. Conventional forms also available. Stones may be ordered on consignment.

Safety Competition. The School Traffic Safety Poster Contest is now underway. Again this year the contest has been approved by the National Contest Committee of the National Association of Secondary School Principals of the National Education Association. A total of \$2,275 in prizes is being offered for the best posters submitted illustrating the 10 Safe-Walking Rules. As you know, 10 of the best posters submitted are reproduced and distributed to elementary school teachers for use in their classroom safety lessons. Over 205,000 of these will be distributed monthly this year.

For copies of a four-page folder giving complete information about the contest which closes March 26, 1954, write National Poster Contest Headquarters, AAA, 17th and Penna. Ave., Washington 6, D. C.

Source for Jewelry Tools. A new source for jewelry tools and supplies is the Jewelry Craft Supply, P.O. Box 14, Forest Hills, N. Y. Catalog is available upon request.

Jessie Todd Filmstrips. Friends of Jessie Todd will be interested in knowing that a set of six filmstrips showing her students at work in various activities is now available from the Society for Visual Education, Inc., 1345 West Diversey Parkway, Chicago 14, Ill. These will be reviewed later.

(Continued on page 40)



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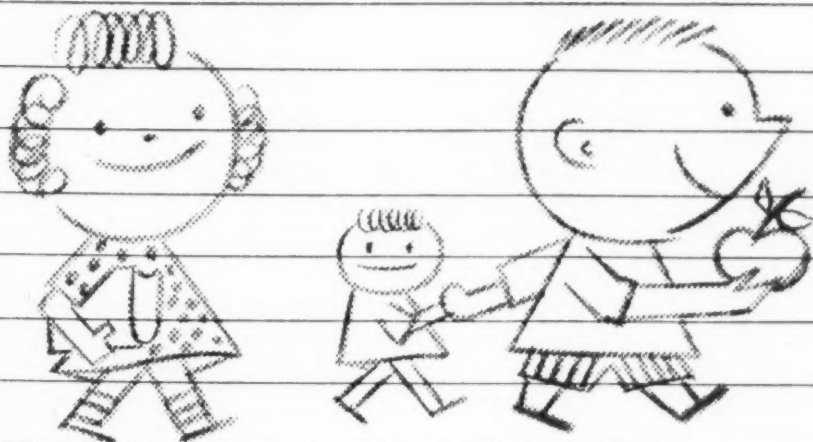
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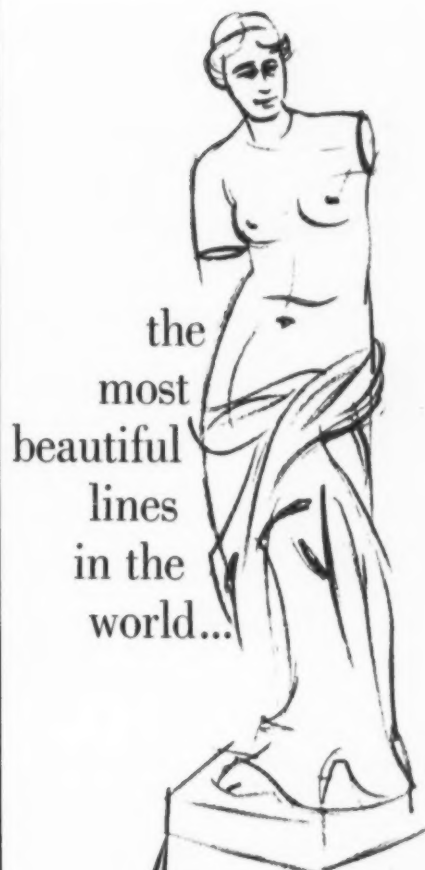
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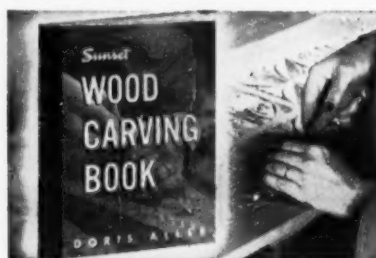
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ITEMS OF INTEREST

(Continued from page 38)

New Color Slides Available. Among the color slides now available from Dr. Konrad Prothmann is a set of forty slides showing the work of students of Frank Wachowiak at the University High School, Iowa City, Iowa, entitled "New Directions in Three Dimensions." A set of forty-seven slides on "Growth Through Art," is based on Dr. Viktor Lowenfeld's book, "Creative and Mental Growth." Another set of forty slides on "Phases and Trends in Art Education" was organized by the Eastern Arts Association. Manuals written by leading art educators accompany the slides. For a complete listing of the slides available, write to Dr. Konrad Prothmann, 7 Soper Ave., Baldwin, L. I., N. Y.

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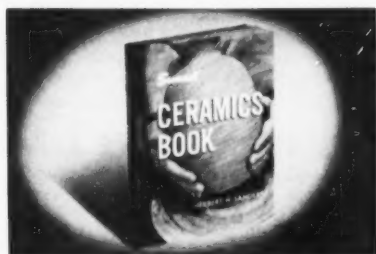


This is the official poster for National 4-H Club Week which is being held this year from March 6 to 14. Latest official membership figures show 2,016,138 boys and girls between the ages of 10 and 21 are enrolled in 4-H Clubs. Members from every state and county in the United States are actively participating in projects that range from agriculture to homemaking. They "learn by doing" under the supervision of capable leaders who take great pleasure in teaching many skills in a program that is recreational and educational. The Clothing Achievement Program, sponsored by Coats & Clark, Inc., is popular among the girls.

Florida Art News. Julia Schwartz, editor, is to be congratulated for the excellent quarterly news letter, Art News, published by the art section of the Florida Education Association. Miss Schwartz is a member of the arts faculty at Florida State University

Lighting Help Offered. Institutions with lighting problems may receive a 16-page brochure describing Cutler "Mirac-o-Lite," a line of cold cathode fluorescent lighting equipment, by writing to the Cutler Light Manufacturing Company, 2024 North 22nd St., Philadelphia 21, Pa.

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ABOUT THE AUTHOR

Dr. Herbert H. Sanders is a prize-winning ceramist, a foremost authority and educator. The first person to receive a Ph.D. degree in Ceramic Art from any U.S. university; he is nationally recognized both for his artistic ability and his outstanding classroom techniques. Dr. Sanders is now Professor of Ceramic Art at San Jose State College, California.

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LETTERS

On Painting by Numbers. Alan Friedberg, chairman of the public relations committee of the National Art Materials Trade Association, and a director of that association writes the following letter on our editorial, "Numbers Nonsense." It contains constructive suggestions which are worth the time and thought of all professional educators.

"I have read, with extreme interest, your editorial in the January issue of School Arts Magazine, which takes up the question of 'Paint by the Numbers.' Our association is made up of manufacturers, wholesalers, and retailers of artists' supplies in this country. At the present time, it is still a relatively small group, but it is actively trying to expand and make itself felt and heard in matters of this type, throughout the country.

"I am particularly interested in the next to last paragraph of your editorial, which makes mention of the need to discover ways to go beyond the numbered painting stage, and of the need to discover ways and means to show to the average adult that it is possible for him too to be creative.

"While at the moment, our association does not have any concrete program along these lines, we are attempting to formulate one. I wish to advise you at this time that if any of your subscriber groups have any concrete programs along these lines, our association would be very much interested in helping to further them along the way to their goal. Please let me hear from you, if you feel that in any way, we can mutually cooperate to achieve the purposes so well outlined in your article."

Several of the leading firms which supply art materials to schools have written endorsing our stand against stereotype and non-creative procedures like painting by numbers, and also expressing the hope that art educators will do more than merely condemn dangerous practices of this sort. Beatrice Brunswick of Princeton, New Jersey, believes that art educators should take up the matter with art dealers and manufacturers. It is hard to believe that all of the firms making and selling these kits are aware of the implications. She points out that in discussing the matter with one art supply store they admitted that number kits are not only bad education but bad business, for the kits have hurt the sale of basic art supplies such as good brushes, papers, various paints, inks, and so on.

Can the art educators meet this challenge? One way, of course, is to do our own job better. But that is not enough because parents and beginners seem to want to get everything in one package. Is it possible to produce kits which are creative? One art educator was swamped with requests when he casually mentioned this possibility in a leading shopper's magazine. Think this over and send your suggestions to the editor for forwarding to the National Art Materials Trade Association and concerns which express an interest in this project.

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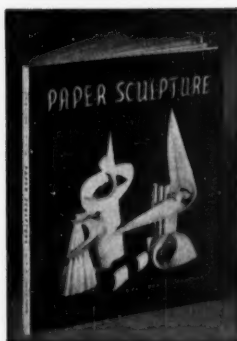
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JERRY HANEY, AGE 14

beginning teacher

Art means many things to many people. To some it is a product like a painting or a bridge, when produced with imagination and discrimination. To some, like John Dewey, it is a process or creative experience. Still others, like Melvin Haggerty, believe that art is a way of life, perhaps an attitude toward living. Without any previous notice to her art students at High Point Junior High School in North Carolina, Jeanette McArthur asked them to put their definition of art into words. Most papers were very gratifying. Some were amusing, like that of the boy who wrote, "art is like music, only in music you blow and in art you use a brush." Some of the most profound thoughts were included in the following essay by Jerry Haney, age 14.

What art means to me

To me art is an expression of feeling, mood and thought. Feeling is expressed in the colors you choose; mood in what you draw or model. Art is a pleasant pastime that makes time pass more rapidly. It is pride in a job well done. It is devotion and reverence to our God and Creator. It is modern yet it is as old as time. It is everyday things such as cars, clothes, bridges, trains, planes, ships and cooking utensils. It is line, rhythm and design. It is the

ancient Greek columns. It is the heat of the kilns that fuse clay into lasting beauty.

It is patriotism reflected in the beauty and design of "Old Glory." It is the power of "Old Ironsides" sailing on a painter's canvas. It is genius in design, workmanship in the bowels of a modern skyscraper. It is the ancient beauty and grace of the Parthenon that will live forever. It is the Colossus of Rhodes that for centuries guarded a harbor.

It is the driftwood found on the beaches; it is the Grand Canyon, the Royal Gorge, the giant redwoods pointing their leafy crests to the stars, the Empire State Building rearing its slender point to the sky. It is a submarine forest of varicolored coral; it is a modern streamlined train. Art is the core, the essence of all life. Without art, this would be a dreary world indeed.

In submitting this essay, Mrs. McArthur points out that art should make students aware of the beauties of nature as well as the beauties in man-made things. Together with an individual's desire to create himself, this should lead to a greater tolerance of others and a richer life of his own. Jeanette B. McArthur is art president of the North Carolina Education Association. She has recently accepted a new position as art teacher at the senior high school, Greensboro.

Many different activities are going on in this busy scene in the art room of High Point, North Carolina, Junior High School.





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Instead of analyzing the wrongs here, let's look in on a group of nine- and ten-year-olds in fourth grade. Their teacher had brought to the classroom Picasso's *Boy With Dove*. The children gathered round and asked questions of the teacher and talked with each other about this boy and his pet. "Could we make a picture of us and our pets?" After several minutes of discussion the children had chosen to use tempera, on newspapers, each to make a picture of self and dog, cat, bird, fish or hamster pet. These would be cut out and grouped on a background to make a mural. You see these children had something to say, someone to help them plan, organize and appreciate or evaluate. They were working with purpose. They knew that the teacher would like their work. The fear of spoiling that precious sheet of white paper was removed by painting on newspaper.

Your children want to be successful, they want to please. They need your help to think their pictures. They depend on your understanding, your encouragement. When a child brings his picture and asks you, "What can I do to make it look better?" he wants you to help him discover ways to improve his work.

Usually through the first three grades children will paint without much concern, unless adults have been critical and this or something similar has taken the child's self-confidence. Sometimes the child is infected by his teacher's feeling that drawing people is hard. The child who is consistently helped to realize that he has something interesting to picture isn't apt to reach this "I can't" block. Stimulating children with an exciting idea and providing newspapers as painting surface is one effective way to help your pupils—regardless of their age level. Having these full-length portraits cut out and arranged on a large tack board helps the child see how he might group several people in his own paintings. You can guide the children to recognize that people far away are small, people close to seem bigger.

You might have many short sketch periods with a short time for group or individual evaluation and discussion of the children's efforts. All of the children would have an opportunity to serve as model. This model would be placed at a spot easily seen by all of the children. Horizontal lines of desk or chalk board in the background may help the children judge proportion. One of your important jobs will be to sustain interest through helping each child to feel a growing sense of accomplishment. Part of this you would do through helping the child get ready to sketch. You could provide a brush and one color of tempera to assure attention to line rather than to the fine detail of facial feature or plaid shirts! Help the child observe proportions or action lines after you have posed the model standing by a chair with one hand on hip, or bending over in a hump. In this you will remember that it's hard work to be a model. Child may tense up and fatigue easily. Keep the periods short. Vary your staging. The children will enjoy dramatizing by wearing a bit of costume, or holding a tool or stimulating some activity. You might show the children the Bellows painting of his little daughter, *Lady Jane*. Vary the art media and even the size and shape of paper. When brushes are in use the children might paint in the background as another way to see the figure they have sketched.

Let's not lose sight of the purpose in all this! You are helping the child meet a need that he has! You are keeping the learning pleasurable. You are giving opportunity to use this increasing skill. You are remembering that many artists have worked at this problem for years and years and continue to work on it. The purpose of the child and of the artist is not the same. Your problem is one that many teachers meet. As you work with your group, and study them, and read of the ways other teachers work, you will discover new approaches. You might write us about your successes.

Next month the author has been asked to deal with a parent's question, "When can we expect this expressionistic period to end? When will the child be taught in school how to make things look the way they really appear?"

Dr. Alice Baumgarner is director of art education, State of New Hampshire. Questions may be addressed to her at the State House, Concord, New Hampshire, or sent to the editor.

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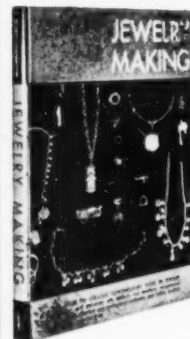
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JEWELRY MAKING AS AN ART EXPRESSION

By D. Kenneth Winebrenner, Editor of School Arts,
Professor of Art, State College for Teachers, Buffalo



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The Drama of Display, by Jim Buckley, published by Pellegrini and Cudahy, New York, 1953, price \$10.00. Although the author writes specifically about window display, there are many ideas that can be carried over into other areas. Here are excellent diagrams and many photographs that dramatically and clearly illustrate concepts of lighting, composition, and emphasis. It is interesting to see how many of the philosophies of art from *trompe l'oeil* to surrealism are transformed into practical terms of selling merchandise by way of the store window. The displays avoid the use of lettering, and it is here that one regrets that the book is limited to window display and does not extend into other areas of three-dimensional advertising design. Because the book is interesting and informative, it is worth the attention even of those who are not specifically interested in window display. Buckley practices what he writes by illustrating his ideas with his own work, although this may be one of the book's limitations. The book is of particular interest to the display artist, as well as the high school and art school student.—Clement Tetkowsky

The New Art Education, by Ralph M. Pearson, published by Harper Brothers, New York, 1941, revised 1953, price \$5.00. Ralph Pearson, for many years an art critic and director of his own Design Workshop, sharply attacks the school of skillful copying and the too-intellectualized stiff results from formal learning of art principles. He believes that design sense is inherent in everyone, and that art students should allow themselves to be more emotional in uniquely individual interpretations. He deplores the too literal habits of most people, from using stereotype greeting cards to tombstones, and hopes we may develop a folk art of today. Best is the chapter, *Children Are Creative Artists*, in which he stresses that a young child should not be made too conscious of terminology such as design, balance, harmony, as this hampers spontaneity and burdens him with adult standards. By encouragement and stimulating questions a child's charming originality and native design can emerge. The teacher has the responsibility of preserving the self-consciousness in the young child. There are numerous interesting illustrations of children's work, as well as relevant work of artists and older students. The added chapter in the revised edition looks back upon the past ten years with the assurance that the author's philosophy of art education remains sound. This book is particularly suitable for art education classes.—Lenore Tetkowsky

Oil Painting, by Henry Gasser, published by Reinhold, New York, 1953, price \$10.00. The author demonstrates various methods and procedures in oil painting through drawings and photographs which bring the reader into the studio. Text is kept to a minimum, and the writer includes nineteen demonstrations, illustrated by hundreds of black and white studies and twenty-eight full-color plates, showing landscape paintings in progress at various stages. The chapters include information on equipment, choice of colors, the use of various brushes, different painting surfaces, mixing colors, composition, and so on. The illustrated demonstrations include various subjects and types of landscapes, casein and gesso bases, palette knife painting, glazing and scumbling, underpainting, and so on. The author, who is director of the Newark School of Fine and Industrial Art, has paintings in many museums and has won numerous awards for his work. The book is a straightforward presentation of methods he has found successful, and the illustrations naturally reflect his own interests and point of view. It should be a valuable reference for painters.—D. K. W.

Clay in the School, yearbook of the Illinois Art Education Association, edited by Glenn R. Bradshaw and the yearbook committee, 1953, price \$1.75, postage included. Send order and remittance direct to George Barford, State Normal University, Normal, Illinois. Several Illinois art educators have shared their experiences teaching ceramics in an excellent publication which will be of value to teachers on any level. The mimeographed book, with offset and silk screen illustrations, includes the following chapters: "Why Clay" by Carleton Ball; "A Place for Clay" by James Marzuki; "Ten Ways of Working with Clay, Ten Ways of Decorating Clay, and Ten Simple Glaze Formulas" by George Barford; "Materials Needed for a Ceramics Program" by William Daley; "Pottery Clay Resources of Illinois" by Edward Jones; "A Kiln for the Art Room" by Perry Ragouzis; "Form and Decoration in Ceramics" by Glenn Bradshaw; "Good Form in Clay" by Donald Frith; "Experiences with Clay" by Norma Riehl; "Clay with Visually Handicapped Children" by Miriam Russel; and "Clay with a Limited Budget" by Geneva Quinn. A list of publications and sources of supply are included. Congratulations to the Illinois Art Education Association on this fine yearbook, and thank you for offering it to our readers.—D. K. W.

Any book reviewed in School Arts may be ordered through the Creative Hands Bookshop, 142 Printers Building, Worcester 8, Massachusetts.

Let Them Make Mistakes

EDITORIAL

One of the errors and evils of formal education, still too prevalent in our schools, is the foolish, false, and futile notion that children should not be permitted to make mistakes. In the early days, the child who made mistakes was placed in the corner with a dunce cap on his head and both teacher and class completed the job of making him feel insecure and unworthy by heaping ridicule upon him. Our methods today are more subtle and less savage. They may take the form of low grades for the child who does not correctly interpret what the teacher has in mind. They may consist merely of a hurt look on the part of the omnipotent teacher. We may still isolate the nonconforming child by denying him the right to participate in class activity or by rejecting his art work as being unworthy of display.

For some unexplained reason, mistakes have come to be known as the very antithesis of education, yet it is an obvious fact that no one ever learns anything except through the process of making mistakes. Where the response is correct and perfect the first time it is not a learned activity but an automatic organic response. Education itself thrives upon errors and mistakes. They are the fertilizing agents which stimulate continuing efforts at success, provided, of course, that the sunshine of encouragement is forthcoming in the classroom climate. Mistakes should be welcomed and not concealed for fear of a neurotic teacher, because they are the indicators which point out facts and procedures which are not clearly known or which require more practice. We cannot expect an individual's first efforts to be perfect, and there is no short cut to the experience necessary in acquiring any skill or knowledge.

Let us consider the child who is first learning to walk or to talk. Do we slap the chubby leg which takes the first, faltering step? Do we deny the right to take the second step because the first one is not perfect? Do we bash the child on the head because his first sounds are unintelligible? We do not. Instead, we make a great fuss over him, encouraging him to take the second and third steps, and so on. If a child had to make a perfect first step before we permitted him to take the second step he would never learn to walk or to talk. The same principle holds true in other and later learning activities. Whether mistakes are stimulating or frustrating depends upon the attitude taken

toward them, and the classroom climate should encourage further steps. We should not burn the child's fingers when he first reaches out to a new experience, yet adults are too often the hot stoves of reality which cause the child to withdraw when he strives toward an experience which is uniquely his own. How many of us have never learned to dance or to skate because we feared the reactions of others to our first attempts?

It is this ridiculous notion that children should not be permitted to make mistakes which accounts for much of the ineffective teaching today. Through carefully prescribed courses, selected experiences, and censored information, the culture too often seeks to impose upon the child the solutions and views of others without giving him adequate opportunity for the firsthand experiences which give meaning to his learning. This accounts for the emphasis upon memorizing and rote learning in some areas, with the result that the child is so busy imitating, emulating, and conforming that his own unique powers and thoughts receive little development. A child does not become a poet merely by memorizing a poem. Nor does a child learn arithmetic merely by copying the answers in the back of the book. Why is it that many still feel that art can be learned in this way?

The teacher or individual who resorts to the copycat method, whether the work copied is good or bad or by artists living or dead, may justify it on the basis that it prevents mistakes. Yet, the use of patterns, stereotype projects, commercial molds, numbered painting kits, as well as the more subtle directed procedures, serves only to frustrate both child and adult, keeping them from taking the first uniquely personal steps which are essential to real learning, personal integrity, and individual expression. Even if the teacher knows better, but feels impelled by her own feelings of insecurity to use such methods, the results are the same. The insecure cannot develop security in others. We need school administrators and parents who can differentiate between the canned copycat imitations of others and the honest work of the child. We need teachers who are satisfied and secure with the child's own efforts. Let's not impose our own solutions or the solutions of others upon the child. Let him make mistakes, for they are essential to learning, but let's be sure they are his mistakes and not our own.

D. Kenneth Winebrenner



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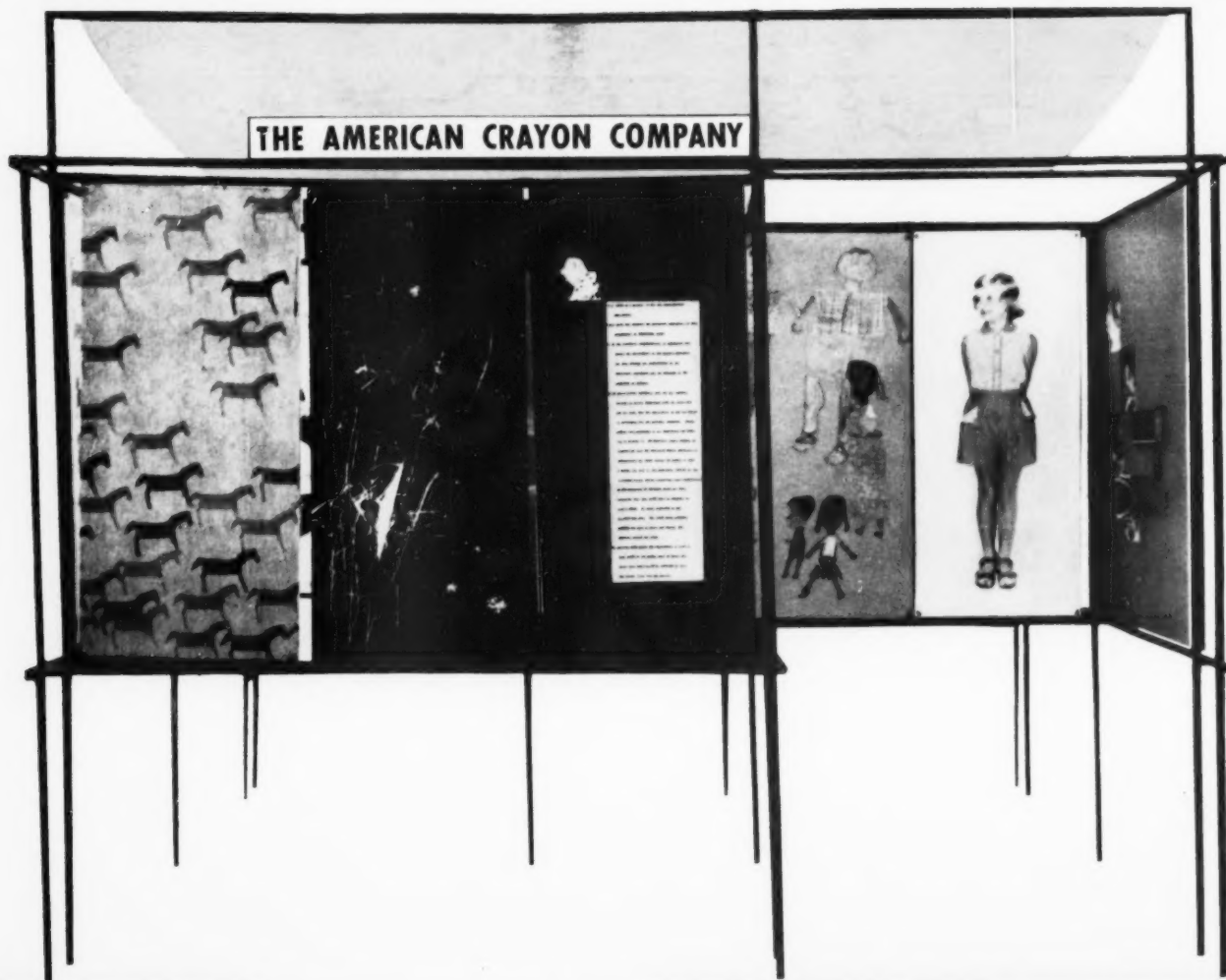


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